

WOODCRAFT

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When people say to me - "Are you taking all those girls to camp again this summer? What a responsibility"! My immediate reaction is to reply, "Responsibility, yes - but think of the opportunity"!

The two months at camp are a unique experience in living! Who would not be thrilled to have a share in such an undertaking? An undertaking in which one sees constantly the transformation of a child's whole outlook, and the visible development in the camper of qualities that tend to finer and happier living.

Our share in achieving these results is to surround the children with facilities for learning, with things to do and the people who know how to do them, and thus develop in them deep and worthy continuing interests. To help them also in the development of a spiritual discipline which will give them the ability to solve their daily problems and to get the maximum amount of enjoyment out of living with other people. We consider that we have the rare privilege in these two precious months of playing a large part in the moulding of the next generation.

In planning the camp programme we try to take advantage of the opportunities offered by our location in Algonquin Park with its 1,500 lakes and 3,000 sq. miles of forest. City games, with the exception of tennis, are rarely used and just as the many beautiful lakes tend to make canoe trips one of our most interesting activities (one of the lasting joys of camp has been the adventure of tripping) so the love of being in the woods and the charm of learning to use hatchet, hammer, nails, and saw, and to "make things" have given to woodcraft an irresistible fascination.

As we look at the many constructions in camp for which woodcraft is responsible, we realize that a good deal of our life there is dependent on them. The woodcraft projects have been started each time when the need arose, and the campers expressed a wish to work them out themselves.

First there was a desire to make cedar furniture, and a host of cedar tables and benches resulted, which quickly found places around the tennis court and along the shore.

Then a large council ring was built. Its constant use proves how much it was needed. It is here that we congregate for popular diversions such as sing songs, story hour, corn roasts and camp fires.

The chapel came the following year and what a time the campers had clearing the ground for it, and surrounding it with a cedar railing in a beautiful spot where the branches of surrounding trees supply an entrancing roof.

The greatest venture was the theatre. For several seasons the feeling had been growing that the prima donnas' talents were cramped by the four walls of the Lodge, and that they themselves were embarrassed by the proximity of the audience on the other side of the tin-can footlights.



So the place was chosen for an outdoor theatre and the corner log laid with great ceremony, only to be moved on the following day as the site seemed to be too low-lying. The theatre was finally built on a natural plateau with the land rising in front of it, after the Greek idea. Cedar logs were used throughout. One of the woodsmen about camp acted as foreman, and was assisted by the counsellors and campers. This man was so enthusiastic that he hunted the woods for days to find a tree with a perfect arch for the Proscenium.

Then for a time the forest rang with the sound of hammers wielded to the rhythm of camp songs. Bark was introduced into the structure at strategic points. Finally the last shingle was placed and the result was charming.

The theatre is in constant use for "make believe" and genuine plays, and for musicales. Our latest achievement has been to produce in the children's own words plays based on well-known books. This does away with the memorizing of lines, saves a great deal of time and eliminates nervous strain. It has a favorable influence on the vocabulary of the players and gives them the experience of expressing themselves before an audience.

Costumes and properties are made by the children and while we adults, feeling the fascination of the footlights, regret that we cannot "act", the children feel no such sorrow, for there are innumerable other things to be done, such as taking charge of properties, scene shifting, pulling the curtains, announcing or perhaps holding the much coveted position of stage director.

On music nights we may have a gypsy troupe to entertain us or an evening with Mozart or some\* great composer. On the latter occasions we do not only enjoy the music but learn the stories of the composers' lives as well.

The puppet theatre, a miniature of the big one, naturally came next. The puppet show is another challenge to the imagination and skill of the child.

Last summer each tribe asked for its own council fire! Spaces were cleared, enclosed, and supplied with seats; fire places were built. These council fires have added greatly to the interest in tribal government, Monday is set apart for council nights, and each tribe with its head counsellor or the director troops off to its sacred spot along the shore, away from sound or sight of camp, and there discusses the special tribal projects and the ways and means of helping each member of the group to get the most out of her summer at camp. There, too, we have one of our greatest opportunities since children at their own council fire will often reveal the secret longings of their hearts. It is a joy to see a child who was afraid of horses win her spurs later for courage and achievement, or one who had an antipathy for the water, win her blue cap after her first swim of 25 yards, but what can give a leader a greater thrill than to know that the counsel given on these nights has helped a child to overcome difficulties in character and disposition, and to emerge victorious from some inner conflict.

It would be difficult to say which of these contributions made by woodcraft has been of most value in the life of the camp, the camp council ring with its memories of fun, the chapel associated with Sunday, our most memorable day, the tribal fire where moral

\* other



battles have been fought and won, or the theatre which represents the aesthetic side of camp life, and which has meant so much to us all.

What is certain, however, is that these woodcraft projects, originated and carried out by the campers themselves, have a goodly part in the profound affection with which the camp is regarded by its many members.

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#### FUTURE OF EDUCATION

Therefore, as I visualize the future, I see the number of teachers increase as the number of agriculturists, skilled laborers and industrial workers decrease. Future generations will realize it will be far better for them to do a full day's work themselves and employ more people to develop their children physically, intellectually, and spiritually. Christian teaching is an industry that can be overdone, as it is turning out a product of which these can never be a surplus. Even today the safest and most profitable investment is in education.

Whatever social or political systems may be tried in the future, children will always be the greatest assets. Stocks, bonds, bank accounts, insurance policies, and real estate holding may easily pass out of existence. Our children, however, will always be ours. Whatever happens to bankers, manufacturers, and merchants, the efficient teacher will always be in demand. Moreover, as leisure time increases the demand for those who can train\*physically, intellectually, and spiritually will rapidly increase. Even today many families are looking for such persons to come into their homes and guide their boys and girls.

Roger W. Babson.

\* others

ARE YOU COMING TO YOUR OWN  
CONVENTION?

May 10th and 11th.

MONTREAL.



CONTRIBUTIONS OF ORIGINAL WORK  
By professional students in Physical Education

HUMPTY DUMPTY

Originated by Junior Students: Margaret Eaton School.

Music - From Andersen and McKinley - "An Outline of Physical Education for the First & Second Grades" A.S. Barnes & Company, New York.

Formation - One Humpty in centre of room with a single line of horses facing the right wall and the men in couples facing up.

Dance - Horses leap on right foot and pan with left foot and right hand.

Repeat left and right for 8 measures. At the same time the men march forward in couples for four measures - right about turn and back for four measures in the manner of wooden soldiers, i.e., with stiff legs, arms working stiffly from elbow.

Humpty falls on last note of previous measure, in a striking position.

Soldiers and horses run in consternation to form a circle around Humpty. All bend forward with arms outstretched then with a lifting movement, apparently attempting to lift Humpty. Drop quickly to bend position and repeat. At end of this movement face counter-clockwise and take position of despair, moving 3 steps forward, having right hand on forehead and left hand hanging loosely. Each alternate person drops to kneeling position, right foot forward, knee at right angle, left knee on floor, back bent over right knee, arms obliquely downward. Other persons have weight on left foot, right foot extended back. Back arched - head looking up to hands which are outstretched, palms facing each other.

JACK BE NIMBLE

Originated by Junior Students: Margaret Eaton School.

Music - Jack Be Nimble. Manuscript by Lillian F. Harrington or, Massachusetts Bulletin of the Department of Education, Physical Education for Grades 1 to 111.

Formation - Circle of four, fifth person in centre representing candle.

Dance - Four skip steps backward.  
six running steps forward.  
On 7 & 8 take spring off both feet straight up with arms obliquely extended.  
Join hands, 4 skips counter-clockwise.  
Six running steps in same direction.



Jack Be Nimble Contd.

On 7 & 8 take spring off one foot turning completely around to face candle.

Jump and place left heel on floor, toe pointing up, While this position is held, bend right arm at elbow and wiggle forefinger at candle.

Jump and change to opp: hd: and foot.

1st person turns around, moving backward, on counts 1, 2, 3 & 4.

2nd person turns around, moving backward, on counts 3, 4, 5 & 6.

3rd person turns around, moving backward, on counts 5, 6, 7.

4th person turns around, moving backward, on count 7.

On the 8th count jump with feet apart, hand on knees and blow at candle bending knees.

Throughout dance candle stands with feet crossed, palms pressed together above head, fingers pointing up, elbows bent. Candle sinks slowly to the floor when blown out by other dancers.

TEAM SWIMMING.Original Formations

The Senior Students of the Margaret Eaton School.

Formation - 12 swimmers single file centre of shallow end.

Music - The Merry Widow Waltz.

1. Swim breast stroke, single file to deep end. Divide one to the right and one to the left to sides and continue to shallow end. Re-form single\*half way up pool. Divide one to the right and one to the left, swim to diagonally opposite corners.  
\* file in centre and swim
2. Swim diagonally across pool with one breast stroke followed by one surface dive (lines passing close together). Finish at either end, left hand on the edge of pool (half at shallow end half at deep). Swim joined side stroke to centre. Finish treading water lines facing.
3. Change formation from two lines across pool to two lines the length of pool - centre couples scull head first to shallow and deep ends, other move in to centre. Next two follow, then last two. Finish treading water all facing shallow end.
4. End couples commence Tandem Crawl stroke up centre, others scull feet first toward shallow end. Each in turn swim Tandem Crawl up centre dividing at deep end right and left to own lines. Repeat this formation couples swimming waltz crawl.
5. Three couples at deep end turn to face deep end. Lines column right to form a cross in the centre of the pool (using breast stroke). Tread water right shoulders to centre. Sculling in



threes head first away from centre (12 counts). Right about turn and tread water (6 counts). Repeat sculling lines passing right about turn and pass again - right about turn and finish left shoulder to centre.

6. Lines outward face and column right to circle formation breast stroke - finish treading water facing in.
7. Surface dive come up hands joined, change to Back Float. Finish treading water.
8. Odd numbers swim to centre - (form the moving wheel) (see-- G.B.Daviess).
9. Tread water change to large water wheel (G.B.Daviess).
10. Breast stroke in circle formation leader swimming into figure 8 and out.

Note - Daviess, Grace B. "Swimming". Lea, Febiger & Company.

#### DUTCH SKATING DANCE

Originated by Professional Student at Ontario College of Education.

Music - By the Side of the Zuyder Zee.

Any number of couples of boys and girls may participate in this skating dance on the river.

Figure 1.-Boy dances about freely with a variety of skating movements, finishing behind the girl and pulling one end of her scarf which slides around her neck.

Girl - sitting on a bench with her back to the ice.

Meas. 1 - 4 - she puts on 1 skate.

Meas. 5 - 8 - she puts on the other skate.

Meas. 9 - 12- she puts on mits.

Meas. 13 - 16- she puts scarf around her neck.

Meas. 17 - 24- she sits with folded hands and turns toes in and out, looking over right shoulder on ct. 24 to see who is skating.

Meas. 25- 28- she continues to toe in and out and peeks on ct. 28 over lt. shoulder and sees boy approaching.

Meas. 29 - 32- she continues to toe in and out, and just catches the end of her scarf on ct. 32 as boy pulls it off her neck.

Figure 2.

Meas. 1 - 4 - boy pulls on the scarf, while the girl swings her legs over the bench, holding tightly to the scarf.

Meas. 5 - 8 - girl is pulled from the bench and follows the boy wherever he takes her, all the time holding the scarf securely and leaning back. Boy's step - skating slide hop, leaving free legs in rear. Girl's step - slide hop, swinging free leg forward.

Meas. 9 - 32- They continue in this manner, the boy sometimes circling and sometimes making a sudden turn. On ct. 32 the girl





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